



VOL. I.—No. 6.]

MARCH, 1854.

[THREEPENCE.]

SOLDIERS' WIVES AND CHILDREN.

THE "Winter" seems well-nigh over and gone,—a spring sunshine gilds the declining days of February, and bluff March (the month of Mars) comes in with no leonine roar. But "War," which, in our last, we coupled, in unwelcome alliteration, with Winter, trumpets more loudly every hour his stern intent to do the work which has dropped at last from the hands of patient Peace. Sights and sounds quite new to this generation are seen and heard in our streets. Battalions of Grenadier Guards have marched out of London, *en route* for the battle-field of Europe, amid the acclamations of thousands drawn together even in the cold grey dawn. At Southampton and Liverpool, tens of thousands have witnessed the embarkation of our finest troops on board the finest vessels which our unequalled marine can furnish. And throughout the land is heard the "note of preparation"—the noise of hammers forging in haste the new weapons suggested by military science; the noise of life and drum inviting the unemployed and the adventurous to "List, oh list;" the noise of the boatswain's whistle, mustering on the quarter-deck the jackets of blue—those sons of the shore and the sea to whom the nation ever turns in the hour of apprehended conflict with fondest pride and reliance.

But there are heard, also, other and less cheerful sounds. In the great crowd which filled Trafalgar-square on the morning of Wednesday last, to greet the Guards as they emerged from the neighbouring barracks, there were marked groups of women, and some children, who shared not the general exultation—who wept or waved a farewell in which private emotion well-nigh choked the voice of patriotic spirit. These were the wives and little ones, the mothers, the sisters, the sweethearts, of the gallant men, not one of whom was missing when the roll was called in the barrack yard on that memorable morning. It was to the strains of a gay but touching air, they marched away—"The girl I left behind me." And there was yet more of this weeping and sobbing on the wharves and decks of our outposts, as husbands, fathers, brothers, sons, and lovers, stepped finally from the shore to which they might never return—or return scarred and crippled, though honoured and adored.

It is not merely sentimental sorrow that was thus expressed—and not alone that sacred sorrow which is born of the most unselfish affection. Scanty—shamefully scanty, we will venture to say—as is the pay of our private soldiers, they contrive, not a few of them, to support, wholly or in part, wives and families. But they cannot, in more than a very small proportion, take with them to the war these

tender "encumbrances,"—nor can they transmit anything for their support. Hard as may be the soldier's fare in the camp or on the march, there is still to pay his daily fourpence-halfpenny for daily rations, beside other expenses. Consequently, the order for foreign service—so welcome to the soldier as such—must strike with a chill the heart of the man, and infuse a particle of anxiety for self into the sorrow of the wife. It is one of the worst effects of long and frequent wars, to harden the public heart to considerations such as these. The statesman has no leisure for them, and no means—or he thinks he has none—of gratifying them. The community in general soon become oblivious of the suffering that is not ever conspicuous and clamorous. The sufferers are a small class and a self-helpful one: the soldier's wife sinks into the washerwoman, the scrub, the tramp, or the pauper—happy if no worse—and is forgotten in the pressure of private concerns, the perpetual excitement of conflict, disaster, or success. But it has not—thank Heaven!—yet come to that: we hope and pray it may not! We are, therefore, less surprised than gratified, to find that the subject has been already widely mooted and warmly taken up.

Not all the soldiers' wives are left behind. Six to each company has hitherto been the proportion in which they have been permitted to follow the fortunes of their spouses. Strong must be the affection, or indomitable the spirit of adventure, that could reconcile even to this side of the alternative. History and fiction have supplied us with ample materials for filling in the picture readily sketched by the imagination. Ere railways and steamships shortened the toils and softened the discomforts of transport to the seat of war,—that first stage of the uncertain journey must have been terrible. Now, indeed, it will be but a pleasant trip from London to Southampton, and thence to Malta, Constantinople, or Varna. But beyond, lies even still scenes of hardship and peril that might well daunt any woman less tough and sturdy than the immortal Mrs. Bagnet. Many a weary day's march on foot will have to be performed—relieved only by a ride on a jolting luggage-wagon along a Turkish road. Rude will be the shelter of the tent or cart-filt during the halt by night or the stay within entrenchments. Cruel the solitude with which will be awaited the day of battle and the issues of the fight. Then, indeed, the tender offices which a woman can best perform, may repay her for the sickening sights on which she may have to look. But, perhaps, there is not a man of the twenty thousand who would not rather leave at home a wife in the assurance that she will be cared for by the country he serves, than enjoy the solace of her companion-

ship, in a life of arduous toil, or by a bed of bloody death.

It is from this belief that the Government have resolved to permit only four women to each company. Estimating the number of married soldiers at one-tenth of the whole, there would then be left two or three hundred soldiers' wives to the care of their friends, or maintenance by their own energies. It is announced by the Secretary-at-War, that for the two women to each company who, under former regulations would have accompanied their husbands, some provision will be made. As an allowance of five shillings per week to each of the twelve hundred would add only £15,600 to the war estimates for the year, we do not see why that small provision should not be made for the whole—viz., say, an additional allowance of one shilling per week for each child. The round sum of twenty thousand pounds would be surely no extravagant bonus to the noble body of twenty thousand men whom we call from home and friends, from all the comforts and safety of life in England, to fight for England on an alien soil. Nor are we without hope that, when it comes to be pressed upon the Government, a graceful response will be made to what must surely be the wish of the entire nation.

At any rate, we are right glad to find that on the same day committees have been formed in two of the west-end clubs for the relief and protection of soldiers' wives. In one of those establishments—the United Service—upwards of twelve hundred pounds were subscribed in one evening by members and visitors. A public meeting is convened on the subject at another institution, and we should be glad to hear of one in the city. The sum named could be easily raised, we doubt not, by a central committee of ladies, in correspondence with other committees in the provinces. As it is proposed to open a registry of women of the class in question who may be willing to take domestic situations, or otherwise employ themselves, an organization of the sex who have the dispensation of such matters, will be indispensable. Perhaps nothing would be required to perfect the suggestion, but that subscriptions should be taken by small instalments; that thus at once the three or four hundred pounds required weekly, might be contributed with ease and distributed with regularity.

Except that a Parliamentary vote for the wives of soldiers on service would be a formal recognition of a public debt, there are reasons for preferring a voluntary subscription. It would give something of practical expression to a sentiment which is evidently almost universal—namely, approval of the war about to commence; and at the same time it would offer to dissen-



tients from the war a means of showing that their patriotism and spirit—their hatred of oppression and their zeal for humanity—is no less than that of their fellow-countrymen. Quakers have often subscribed for the means of mitigating the miseries of a war which their belief would not permit them to sustain. The fair sex naturally shrink from contemplation of the battle and the siege, much as they may delight in the parade and the review. Thousands of both sexes who looked with pleasure on the mimic campaign of Chobham, think with horror of what is passing on the Danube. All these—with all of either sex and every party—may with propriety and pleasure contribute to a fund that, while it comforts the solitude and relieves the wants of some twelve hundred women, will nerve with fresh courage the hearts and arms of twenty thousand fighting men, arrayed beneath the blended banners of the Crescent and the Cross.

JOURNAL OF THE CRYSTAL PALACE.

THE fine weather during the last month, and the increase of daylight, has allowed the various persons employed at the Palace to proceed more rapidly than they had been able during the short, cold, and dreary days both before and after Christmas. The roads are now passable instead of being nearly knee deep in mud, and the traffic of waggons laden with stone, bricks, packages, and goods of all descriptions, which are continually arriving, travel up the various hills with less difficulty than they had done during the autumn and winter. It is really surprising where all the materials come from, and how the carts, waggons, and horses, for such an endless traffic, are procured, but the Palace and grounds receive them, load after load, and still have abundance of room to spare.

The Artesian well, which is 245 feet deep and 8 feet 6 inches in the clear, has been tested and found to answer the Directors' expectations. As we entered the part of the Crystal Palace grounds by the road adjoining Penge, the engines were at work, of which there are three, the water was spouting out from the top of an iron column about ten feet in height and one foot diameter; each stroke of the engine produced twenty nine and one-third gallons of water, but one engine at that moment being at work, the three engines would have produced eighty-eight gallons every revolution, but at a moderate speed it is computed it will bring up, each time, 400 gallons. The supply will be sufficiently ample to feed the lakes and reservoirs, which will be again pumped by the intermediate engines from the lakes to feed the basins and fountains, for which the pipes—two feet six inches in diameter—are being laid down. The principal engine is called a a Wolfe engine, from its inventor Mr. Wolfe, and has been made in London. The water is very clear and soft, similar to that at Trafalgar-square.

Beyond this engine-house, to the right from Penge, large excavations have taken place for an immense lake—mounds of burnt ballast being placed a few yards distant of each other in the hollow; it is surrounded on the right by a high embankment, excluding the view of one of the intermediate engines, and a large portion of the grounds. To the left of this lake a tunnel is partly erected, great quantities of York stone, also stone from the quarries of Darley Dale in Derbyshire—the stone of which the celebrated St. George's Hall, at Liverpool, was built—are piled there, to be used in the basins, lower terraces, and tunnel. Farther on the tram-road are large blocks of granite, weighing from five to eight tons, for the pedestals on either side of the steps of the transept and wings.

The grounds to the left of the Artesian well, and bounded by the new road from Penge to Anerley and Norwood, are also formed into lakes and islands, on one of which the mould of the *Iguanodon* is now placed, and in front of it another animal of the Saurian tribe, about twenty feet long. This portion of the grounds, intending to represent the tertiary epoch, is also surrounded by high embankments. On the other side of the mound are also lakes and islands, and higher towards the terraces on the Norwood side, the pleasure grounds are more finished, so that some lovely landscapes may be seen from all

directions. The wing at the Norwood end is progressing; the terraces, basins, and fountains, are now showing some definite form; indeed, every part of the grounds and park are gradually changing from their rude appearance into something like regularity, meaning, and beauty. In the Horticultural Department little has been done, on account of the weather not permitting, but a Chinese twiner, or *Glycine sinensis*, about 120 feet long, has been fastened for training along the tie rods, and columns at the southern end of the building; several valuable trees and plants have been presented to the Crystal Palace Company, some of which we will mention:—Two Norfolk Island pine trees, presented by T. Marson, Esq., Kenly; some fine young acacias, by — Yates, Esq., Manchester; a Norfolk Island pine tree, by Mrs. Cotton, of Leytonstone; ditto by Lewis Lloyd, Esq., Wickham Park; and a fine alce, by Mrs. Millington, Charlton; two *Nerium splendens* have lately arrived, and plants are coming in daily for the decoration of the grounds.

The Ethnological Department is nearly furnished with all the figures required, which are now being coloured to represent the complexions of different races, as the Bornean, Australian, Hottentot, Red Indian, Greenlander, &c. The Natural History Department, though extremely rich in specimens, is continually receiving additions, especially in the larger animals, which department, with the Ethnological, have an acre of space allotted to them, and are daily being removed from the ateliers to the Palace.

The Industry Courts will measure seventy-two feet by forty-eight feet, most of which have been commenced. The Sheffield Court will be fitted up after a design by Mr. Stokes; and from the drawing, which is copied in chromo-lithography, we feel convinced it will be a very splendid specimen of a manufacturing court.

Sir Joseph Paxton's tunnel will be appropriated to machinery, and the gallery will likewise exhibit musical and surgical instruments, precious metals, china, &c., &c.

The scaffolding is being removed from the centre transept, and every part of the works weekly undergo a great change; there being 5,000 persons engaged in the different parts of this undertaking. The new road, facing the Palace from Sydenham to Norwood, is being covered with bafins, ready for the ballast and gravel necessary for its completion.

The Pompeian House only awaits the mosaic flooring, drapery, hangings, and furniture, to complete it.

The Grecian Court is being decorated in imitation of the age of Pericles, the frieze being ornamented with gilded laurel wreaths, and the names of the celebrated heroes and sages of Greece.

The Roman Court and vestibules have the various coloured marbles and decorations of their ceilings and walls nearly finished.

The Alhambra will soon be ready for the painter to display his gorgeous effects of colour on the elaborate floral forms and interlacings, with scrolls and inscriptions of Moorish and Arabic characters.

The façades of the various courts, as viewed from the nave, represent an Assyrian palace, the exterior of a Moorish edifice, and a part of the Colosseum at Rome.

The gigantic figures of colossal deities of Egypt, each seventy-five feet in height, situated in the north or Sydenham transept, with the twelve sphinxes, in imitation of the monstrous forms carved out of solid rock, are rapidly progressing, producing by gaslight an extraordinary effect of light and shade.

The façades of the opposite courts, as seen from the nave, will represent a portion of the Cathedral of St. Mary, Cologne, for the Byzantine period; Gainsborough Abbey will represent the Gothic; The Hotel Bourgtheroulde the Renaissance; Holland House the Elizabethan; and Farnese Palace the Italian.

A large number of visitors have been to see the Crystal Palace this month, among whom were the following:—

His Royal Highness, Prince Albert, who was conducted over the Palace by Mr. Belslaw; the Duchess of Sutherland and friends; the Duke of Argyll, Lord Campbell, Lady Dundas, Admiral R. Gower, Sir J. Dundas, Bart., E. Brockman, Esq.,

M.P., Lady Glengly, Captain Leveing, W. J. Armstrong (V.P. A.R.S.), C. A. Wilson, M.A., Edinburgh, Captain Sotheby and party, Major Sotheby, Mr. T. May, from Hong Kong, Commissioner of the Police, and Mrs. May, Major Lake, Dr. Hutchinson, Liverpool; Rev. J. L. Brown, Liverpool; B. Parham, Worcester; M. Longmore, Hertford; J. Lawrence, Hertford; John York, Paris; John M. Lecater, C.B., Dublin; H. Fieldwich, Leicester; H. Eastman, New Brunswick; M. Miller, Liverpool; H. Carpenter, Melbourne; Mr. and Mrs. Gee, Boston; J. Hozeus, Mossbank, Shetland; W. E. Woodall, Scarborough; Mr. and Mrs. Lacy, Birmingham; Lieut.-Colonel and Mrs. Macdonald; S. Lawrence, New York; F. S. Edwards, M.D., New York; Sir Charles and Lady Fellows; the Honourable Mrs. Lambert; Sir Edward and Lady Gambier; J. Bennett, Stafford; H. Nebendahl, of St. Petersburg; Sir G. Bishopp; Rev. G. Pridham; A. P. Shene, Durham; J. P. Blackley, Dublin; W. Danford, Edinburgh; J. P. Graves, Ireland; J. B. Hushwaite, Dublin; W. Biggs, Esq., M.P.; Captain Chappell; Captain Gore; A. A. Frances, Esq., First Secretary of the Mexican Legation; J. Spencer, Manchester; &c. &c.

THE DISTRICT GAS QUESTION.

As it is now beyond a doubt that a large town is springing into existence in the immediate neighbourhood of the Crystal Palace, the subject of lighting the district cannot fail to interest our readers. The probable area to be provided for being at least eighteen square miles, it has been naturally felt that the Sydenham Gas and Coke Company, with a capital limited to £10,000, is totally inadequate to the necessity of the case.

A meeting of its shareholders was held at the Bridge-house Hotel, on Friday, the 17th Feb., to consider, among other matters, the propriety of originating an auxiliary company, with sufficient resources to carry out the object. It was found at this meeting, that the Crystal Palace District Gas Company had already so fully organized to meet the exigency, that no other initial step was possible, and it was arranged that a deputation from each Board should meet and fix the terms of an amalgamation between the two companies. This was found the more feasible, inasmuch as the Directors of the Crystal Palace District Company, with a boldness and sagacity worthy their reputation, had already, for the benefit of their shareholders, out of their own private resources, and with a view to such amalgamation, become possessed of more than one-half of the shares of the Sydenham Company, and that they had purchased freehold property, conveniently situated, whereon to erect their works within a convenient distance of the Palace.

We are glad to find that the public have eagerly taken up the views of the latter Company, and applied for a far larger number of shares than the directors had at their disposal, and have already paid up their deposits for the bulk of the allotments.

We regard with great satisfaction the adhesion of Dr. Robert Dundas Thomson, F.R.S.E., the eminent professor of chemistry, whose authority in all questions concerning gas is too well known to need any particular notice here; and we are happy to state that the plans for the construction of the works under the superintendence of Mr. R. M. Christie, of the Commercial Gas Works, as Consulting Engineer, are fully prepared, and will be carried out with all the recent improvements, and under the guarantee of public competition.

We regret to find that the retirement of Mr. W. M. Stears from all connexion with the Company, otherwise than as a shareholder, has been caused by declining health. We now look upon amalgamation between the two Companies as the necessary and inevitable result of their relative position; the public good urgently demands it.

ROBERTS & ADAMS AND PURKISS.—The result of this long-pending action for ejectment at Penge, which had previously been decided by arbitration, became known on Saturday, February 11, and is in the entire favour of the defendants. We are informed that Mr. Spinks, Penge, was solicitor for the plaintiff, and Messrs. Hoare and Son, Lincoln's-inn-fields, for the defendants.

The Pope, it appears, has condemned table-turning and talking, as being sinful, and the offering of prayer, in seeking to know things that have been forbidden.

EARLY NORMAN DOORWAY, KILPECK CHURCH.

The church from which the engraving of the doorway is taken, is situated about eight miles from Hereford, on the left of the road from Hereford to Abergavenny. It is supposed to have been built in the twelfth century, having all the characteristics of the buildings of that period. The register of the Abbey of Gloucester informs us that in 1134 this church, dedicated to St. David, was given to the Abbey of Gloucester by Hugh, son of William Fitz-Norman.

A short description of the meanings of the various symbols displayed in this doorway will show that a higher intention was aimed at by the architect than beauty of form or display of taste.

We can discover in Norman architecture a rich devotional feeling—a sentiment in ecclesiastical structures which has almost died out in modern times, not only with the community generally, but even with our modern architects, to whom the design of our churches is entrusted in all their varied details.

The aim of the architect of this church is apparently to symbolize the leading features of his faith, and the doorway forcibly reminds us of the emphatic words of our Divine Master, "I am the Door and the Way." Throughout the whole design the sacred Scriptures, both Old and New, are the points he wishes to inculcate upon those who enter therein.

The open entrance is the long upright beam, or the support of the cross. The space above, containing the tree, is the short beam, or head of it, and the two portions on each side of the open entrance are the arms. These, then, taken together, form the cross—the foundation of the faith of a Christian—that by the death on the cross he builds his hopes of the resurrection from the dead.

The tree over the entrance represents the tree of life, which God placed in the midst of the Garden of Eden, and of which our first parents were forbidden to eat lest they die; and it is divided into three parts, forming a centre and two arms (a symbol of the Trinity). The centre is also divided into three parts, still preserving the cross; a head, and two branches—the branches representing the fruit arising from the head. The two arms, also branches, are divided into eight parts, seven of which represent foliage, signifying in the beginning

God created heaven and earth; and one fruit, signifying Jesus Christ our salvation, "I am the Vine, and ye are the branches," including in this symbol the alpha and omega, the beginning and the end. The angular forms at the stem of the tree of life are intended to convey the idea of its being fed by the fountain of light, in imitation of the sun's rays, which proceed angularly from that luminary in every direction over the earth, illumining and vivifying all Creation by its mystic but certain influence. There are ten circular forms enclosing the tree, three large for the Trinity, seven for the days of creation, and the whole ten the Commandments. The triangular forms above the circular arches, which are sixteen in number, are the prophets, and each triangular form is divided into four parts for the evangelists.

The arms, or horizontal portions, have a repetition of crosses, four triangles to each cross. The left cross beam or arm, having nine of these crosses, to remind us "it was about the ninth hour" when our Saviour gave up the ghost; and the right arm eight crosses for the eighth day, on which he rose again. The four crosses on the return side of each arm unite with the ten circular divisions, or the agreement of the law and the gospel.

The tree of knowledge is seen on the columns on each side of the piers. The top of the left column has a dragon and a lion attached to the tree, representing good in antagonism with evil. In the contest evil becomes worsted, assumes the form of a serpent, and descends upon the earth for mischief. Two men in armour are also sculptured on the shaft of the left column. The one with a mace on his shoulder designates the Church; the other with a sword represents the State. The cord above shows that they are bound together. On the right column, at the summit, the serpent may be seen poisoning the fruit of the tree of knowledge, whilst Adam is partaking of it. In the centre of the shaft of the same column may be seen birds of paradise, and at the base of the column, birds of earth, also united by the cord above, which carries out the figure of Church and State on earth, by binding in heaven what the Church binds on earth.

This doorway was selected by Mr. Digby Wyatt for one of the examples of the Byzantine Court, and has been completed by Mr. W. Jennings, Hereford. A more appropriate specimen of the intentions attempted in the architecture of that early period could scarcely have been chosen, than this doorway, as one of the examples of the principles carried out by the early Christian church architects of taking their inspiration, not from uncontrolled fancy, but in using ornamentation representative of their belief in, and confidence of, the Divine word handed down to them, and for which art, combined with their religion, the designers of that period must have had the most devoted and energetic feelings and aspirations. A description of Kilpeck church has been published by Mr. G. Lewis, which work we recommend for perusal to those who desire further information.

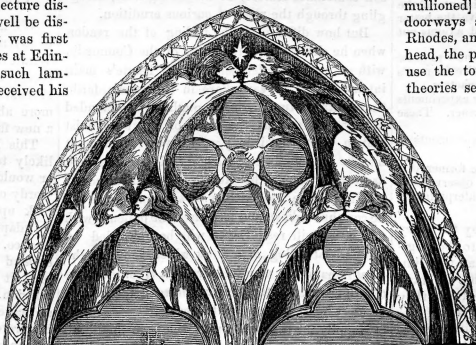
DESIGN FOR A GOTHIC WINDOW.

BY J. E. MILLAIS, A.R.A.

In connexion with the kind of architecture displayed in the Kilpeck door may very well be discussed this design of Mr. Millais. It was first noticed by Mr. Ruskin in those lectures at Edinburgh, in which he lately indulged in such lampoons against the Greek style, and it received his approbation as an example of the "living," or perhaps we might call it the alive style. The "Oxford Graduate" is just one of those dreamy lookers-on of the world who keep finding legends and traditions in every old woman's story, and if they had their way, would mould the milestones and the way-posts to convey a sentiment or a moral. This design gives us some notion of the lengths these enthusiasts for feeling and "a living style" would go to. Not content with twisting arms and legs into all sorts of impossible and painful forms for a

mullioned window, they will soon be designing doorways after the attitude of the Colossus of Rhodes, and pulpits in the form of some saintly head, the preacher to occupy the open mouth, and use the tongue for his cushion. If these new theories served in any way to advance the true

love of art, they might be tolerated, and allowed to "pale their ineffectual fires" in the increased brilliancy they evoke; but as they only serve to lessen rather than increase it, they deserve to be treated with some sort of severity. No reason will recall these people to sound views of architecture; nothing but ridicule is it worth while bestowing upon such mawkish sensibilities. As they give no quarter, and would destroy indiscriminately all works opposed to their own sentiments, they deserve, and justice demands they receive, none themselves.



THE NEW ATLANTIS OF LORD BACON.

The highest province of Science is to prophesy. The exalted office of Astronomy is to foretell the future positions of the heavenly bodies, for the service of man. Chemistry is gradually acquiring the power of predicting the results of combinations. Meteorology will one day give us antecedent probabilities, corrected by the doctrine of limits. Statistic sages are beginning to prognosticate. Sociology is drawing near the confines of pure science. In a word, the sagacity of man is gradually, though slowly, entering on the territories of divination.

But the exalted province of Genius is to anticipate the slow progress of humanity. Such was the genius of men like Thales, Pythagoras, Democritus, Aristotle, Archimedes,—such, too, was the genius of Bacon. He first sketched the outline of a vast Educational Museum. The buildings, the gardens, the park, the artificial lakes, which his rich fancy created for the order of Solomon's house in the New Atlantis, may well suggest ideas to the sages of another isle which has a real existence. Lord Bacon would, in our day, have become a first-rate director of the Crystal Palace. His mind, says Macaulay, resembled the tent which the fairy Paribanou gave to Prince Ahmed—fold it, and it became a lady's fan; spread it, and the armies of powerful Sultans might repose beneath its shade.

The study proposed by Bacon was that of the works and creatures of God. His scheme was so grand that he included vast colleges for pure science, immense laboratories for chemistry, meteorological observatories, ambitious sanitary experiments, and he descends even to the minutie of preparing food. He would have caves three miles deep, and towers half a mile in height, for experiments on cold and heat. He would endeavour to produce artificial earthquakes below—he would endeavour to excite artificial thunder in the heavens above.

These splendid day-dreams—modern self-sufficiency smiles, and hastily turns over the page. A thinking man will pause, and will find a strange medley of most valuable suggestions mixed up with this scientific vision. Almost all which has been contemplated in the formation of collections for the Crystal Palace was anticipated by him—the park, the garden, the collections of natural history, mechanical inventions, statuary—all were included, and far more besides. In the list of subjects proposed for research, light, sound, and harmony, are strangely followed by perfumes, comfits, sauces, and artillery; fireworks, automata, and even inventions of jugglery, bring up the rear.

Strange is this scientific medley—more strange is the sketch of the scientific staff, which we venture to quote as still of the highest value:—

“For the several employments and offices of our Fellows—we have twelve that sail into foreign countries, who bring us the books and abstracts, and patterns of experiments of all other parts. These we call Merchants of Light.

“We have three who collect the experiments which are in all books. These we call Depredators.

“We have three who collect the experiments of all mechanical arts, and also of liberal sciences, and also of practices which are not [yet] brought into arts. These we call Mystery men.

“We have three that try new experiments, such as themselves think good. These we call Pioneers, or Miners.

“We have three that draw the experiments of the former four into titles and tables, to give the better light for the drawing of observations and axioms out of them. These we call Compilers.

“We have three who . . . cast about how to draw out of the above things of use and practice for man's life and knowledge. These we call Benefactors.

“We have three . . . who direct new experiments more penetrating into nature than the former. These we call Lamps.

“We have three who do execute the experiments so directed. These we call Incubators.

“Lastly, we have three who raise the former discoveries by experiments into greater observations, axioms, and aphorisms. These we call Interpreters of Nature.”

The sage of Atlantis goes on to say that they raised, in a noble gallery, a statue to the originator of any valuable invention—that they imported daily the Fountain of Light, in holy litanies, for further illumination—that they went round in circuit to proclaim in all the cities of the kingdom each valuable discovery—and that they gave counsel on natural divina-

tions, of diseases, plagues, swarms of hurtful creatures, scarcity, tempest, earthquakes, inundations, comets, temperature of the year, and divers other things.

This would be a very respectable programme for the British Association. By its collective wisdom that society can do more than was possible in the times of Bacon; but even after the lapse of two hundred and fifty years, our aims are no higher than his—our sight is scarcely so keen as was that of the founder of the Inductive Method.

Literature.

Dante, translated into English Verse. By I. C. Weir, M.A., late Fellow of Magdalen College, Oxford. Third Edition. With Engravings from Flaxman. London: H. S. Bohn. 1854.

WE know scarcely a name in literature which has greater claims upon our especial attention than that of Dante. Had he lived in our times he would have been among the first to mark the signs of progress by which they are distinguished, and to connect the progress itself with all that is most essential to the interests of humanity. The voluminous commentaries on Dante are usually regarded as a mere literary curiosity; and they mostly are so if considered only in reference to his poem. But they prove the deep, intense conviction of a vast number of noble-minded men, that there is a meaning in the sentiments of Dante which it can never cost too much labour to bring out, and make palpable and popular. What that meaning is may be sufficiently discovered by an earnest perusal of the volume before us. With Mr. Wright's translation, and the admirable prefaces and succinct notes with which it is accompanied, the English reader may know enough of Dante's meaning to learn from it lessons of highest import.

Like the wonderful and burning spirit of Milton's prose writings, that of Dante's entire work was derived from the occupation of his thoughts in self-devoting plans for the good of his race. He became a great poet by first becoming great as a man. It was the intensity of his indignation against fraud and tyranny which gave the very substance and distinctness of reality to the scenes which he drew, and the forms with which he peopled them. There is in some minds a power too strong for fancy to work under, as in the common instances of poetic ingenuity. It was so in Dante's case. But the fervent vigour of his thoughts supplied what the weaker faculty shrunk from attempting. His best critics have missed this key to the interpretation of some of the hard passages in his writings. They have treated him as a poet, when, in all things not superficial, he ought to be regarded as the great censor and teacher,—the majestic Master of Sentences, drawn from all sciences, subjected to one end, the rightful government of mankind.

The moment this is forgotten, Dante becomes unintelligible, intolerable. His theology, metaphysics, remote or contemporary history, all hang like a dead weight upon the poetic spirit, which can sometimes scarcely be caught sight of, struggling through the mass of curious erudition.

But how different is the feeling of the reader, when he sits down to the study of the *Commedia* with a proper understanding of Dante's main intention! If he can share in the poet's faith, that truth, virtue, holiness, ought to be defended at any cost, and at the price of any antagonist system, be it what it may, or by whatever name it may be called—if he can so far feel with the poet as to see, through the storms of all intermediate conditions, the final victory of supreme good—if he can thus believe and feel, then the patience with which he will read Dante will be rewarded by the understanding of a work which some of the most remarkable men in every age, from the fourteenth century to the present, have made it their greatest boast to study with success.

Happily for those who view Dante in this light, the most essential features of his genius, and the

noblest part of his writings, do not depend upon the peculiarities of a language, or the artificial structure of a stanza. He may be understood, felt, and appreciated, by those who know not one word of Italian, if they have but mind enough to comprehend his ruling sentiments. No one, however, who has read Dante in the original, and who knows the peculiar difficulties of his style, will refuse to own the greatness of the task which a translator of the *Commedia* undertakes. We have read large portions of Mr. Wright's version with care, and have compared it, in many instances, with the original, and we cannot but consider his work as equally demonstrative of his most exact knowledge of Dante, and of his equal sympathy with the poet and the man. From what has been said above, it will be easily understood that we regard the graces, not intrinsic to Dante's highest meaning, as of comparatively inferior worth. But even in respect to what is simply poetical, Mr. Wright's translation exhibits proofs of great skill. The most famous passages are rendered with a tender care; and in the grace and beauty which mark them, as English compositions, we have been reminded of the harmony which, in the days of Chaucer, existed between our native muse and that of Italy.

Mr. Bohn deserves the thanks of English readers for having contributed to make this excellent translation popular. The present edition is enriched by designs from Flaxman—and this feature in its character might of itself justify us in making particular mention of the work to the readers of our “Gazette.” We should like to see a department of the Crystal Palace especially devoted to the illustration of our great poets. Let the grandest ideal forms of Dante, Milton, and others, be grouped together in their several chambers of imagery, and who would not seek them, when he had grown weary of the monuments of nations which perished because they cared so little for such like spirits?

It is, however, as one of the men who battled most strenuously for the emancipation of his race, that Dante will be most venerated by those who best understand him. No pretender to a literary name, no person of general accomplishment, can afford to say, that he knows nothing of this marvellous genius. But let the mere critic, the reader of poetry, the Italian scholar, make what he can of Dante: we place him in a circle, to use his own machinery, which none of these persons, confined to their own sphere, can ever reach. Study Dante, we say, to the most earnest of our readers, but come to the study, as we would have the best of its visitors come to the Crystal Palace, with a true, healthful determination to apprehend its great, original, intrinsic meaning. There is an object in all that is really noble, which only earnest men can understand. It is the existence of a living principle, striving for a great purpose, in poets, painters, statesmen, in men of all professions, gaining distinction, which has made them what they are; and which will, we trust, make the Crystal Palace what it should be.

Comte's Philosophy of the Sciences. By G. H. LEWES. London: H. G. Bohn. 1853.

WE have to thank Mr. Bohn for his endeavours to extend free-trade into the domains of science. Whatever brings the labours of our continental brethren within the grasp of the million, must, of course, render the public more intelligent, more able to adopt a new principle, or to refute a new fallacy.

This little compendium of Comte's system is likely to be useful, inasmuch as very few could or would take the trouble to labour through his wordy octavos in the original. The Frenchman took up the system of Bacon, and endeavoured to adapt it to the advanced state of modern science. He attempted to popularize and to expand the Inductive doctrine. He would extend it to biology, to social science, and even to religion. Many of his efforts would not satisfy an acute reasoner; but his ambitious aims, and his pretensions, will stimulate thought.

One great discovery he claims as peculiarly his

own. It is that all nations and all sciences pass through a transition state from supernatural to metaphysical, and from the latter they arrive at the positive. We should very much like to know where he would place the early Ionian school; and when that question is answered, we should have many more to put. The fact is, M. Comte is a very great generalizer—indeed, so much so, that he can generalize against the facts of any given case. His aspirations for progress are, however, most honourable to his feelings, and if he fails, it is in a good cause. Mr. Whewell thinks that we are to get on by trying hypotheses, bad or good. M. Comte presents great variety to the Cambridge savant, but they are of seductive rather than of inductive philosophy.

We are disposed to thank Mr. Lewes for having compressed the contents of several bulky volumes into a nutshell. Originally, there were "three grains of wheat in three bushels of chaff." Mr. Lewes is a good winnowing fan.

It is a strange fact that Bacon's noble book—"De Augmentis Scientiæ"—has never been translated for the million. Nobody seems to read it, yet it is infinitely superior to the "Advancement of Learning," which has been so often republished. Even the "Novum Organum" has never yet become a book for the many. They who choose to prepare themselves by due course of training in the works of the Father of Inductive Philosophy, will find very little of value added to that doctrine by the celebrated M. Comte.

Hints on House Property. By FRANCIS CROSS, Architect. London: T. Nelson, Paternoster-row. 4th Edition.

In this edition of Mr. Cross's Hints, much additional matter has been inserted, increasing its utility as a work of reference both to the landlord and tenant.

We particularly recommend its perusal by all interested in obtaining a well-arranged and comfortable home—whether they purchase a fine suburban Italian (Russified) fronted-house, described in the *Times* as sound and substantial, drains good, and quite a bargain—or about to build on their own piece of freehold-land—will find many valuable practical remarks and suggestions, and general legal information, relating to house property.

The latter part of the work relates to building and freehold-land societies, &c., the principles of which have been found to be highly successful in inducing their friends to join in this bond of "human brotherhood," for it becomes us all, as brethren of a Christian country, to stretch out our hands to those who are behind us and around us, and thus fulfil the greatest law in human nature—"To do unto others as you would be done by."

Pickackifax; a Novel in Rhyme. By FRANCIS FRANCIS. Illustrated by Watts Phillips. London: Piper, Stephenson, and Spence. 1854.

THE adventures of a hapless garret author are here done into rhyme, somewhat after the fashion of "The Tour of the renowned Doctor Syntax." The hero rejoices in the unpoetical name of Pickackifax; finds scribbling a starving profession; and is reduced to seek accommodation by night in one of the cool stone recesses of London Bridge. He next joins with a party of itinerant actors, and undergoes various vicissitudes of hunger and repletion in that genial society. One of the tragic party, named Brown, is clothed in all the mystery which generally attaches to that mysterious name. He eventually turns out to be the son of a baronet, driven to desperation and to its desperate associations by the malignant wiles of a brother. This brother is found murdered, and Brown is wrongly charged with the crime, but by a lucky concatenation of circumstances, Pickackifax is able to produce proof of his innocence, and thus to repay Brown for many acts of kindness which the latter had shown to the poor scribbler.

Such is the plot. The author has facility and humour, but he should prune every wild shoot in the garden of poesy except where he has a fair license to luxuriate in humour or pathos. We hope that for the future he will carefully

shun the use of slang and of common-place facetiae.

The engravings are spirited, and the little book is very neatly got up.

Fine Arts. The National Drawing Master. Wesley, Paternoster-row.

THIS is a very useful little work for the purpose of self instruction in art. It is compiled upon an entirely novel principle, and one which is likely to lead the pupil to the most beneficial results.

A series of examples, commencing with simple lines, and elementary forms, are drawn upon registered lined paper, and the book is interleaved with drawing-paper ruled in the same manner, which enables the pupil to copy with exactness and fidelity the examples before him, or detect error if made. There are eight closely-written pages of illustrated directions as to the proper method of holding the hand, wrist, and elbow, while drawing, of using the pencil, and much other very useful information.

This work is altogether very carefully and admirably arranged, and we hail it as a valuable addition to art education, and decidedly a step in the right direction.

ANALYSIS OF A LECTURE ON "THE ENGLISH CONSTITUTION."

Delivered at Sydenham on the 2nd of February.

By DAVID ROWLAND, Esq.

THE chief end of Government is the protection of property. It supplies law, and the power to execute the law; its functions are, therefore, legislative and executive.

Governments are of three kinds—Monarchy, Aristocracy, and Democracy. These have all been found prone to absorb all power into themselves—Monarchy to aspire to Despotism—Aristocracy to degenerate into Oligarchy, or the tyranny of a few—Democracy to end in the ascendancy and despotism of a demagogue.

What then can be done? Tacitus, in his *Annals*, pointed out that a constitution compounded of these three forms was beautiful in theory, but could not long exist in fact.

Our constitution of King, Lords, and Commons, is a practical example of Tacitus' theory. Its advantages are the separation of the executive from the legislative bodies, and the mutual checks which that arrangement affords.

The object of the lecture was to trace out the rise and growth and ultimate combination of the three simple forms in our constitutional history, and afterwards to explain the duties and functions of the constituent parts of our Government.

Our institutions have been traced to the originals of the Anglo-Saxons, in the forests of Germany, described by Tacitus in his work on the manners of the Germans. But, at least, it is clear that the Anglo-Saxon institutions in this country were the germ of our existing constitution. The Wittenagemote, or council of wise men, controlled the Saxon kings, and in the county courts is found the origin of our trial by jury.

The conquest, in 1066, overthrew the Saxon laws, and reduced the English to slavery—from which they did not emerge until *Magna Charta* was forced by the barons from King John, in 1215. After the Great Charter was granted, the kings disregarded it, although they bound themselves to observe it by the most solemn oaths and imprecations. The Statute Book contains thirty-two statutes confirming *Magna Charta*, between 52 Henry III. and 4 Henry V. It was not established as settled law until upwards of 230 years after the conquest.

The kings at that time held the kingdom as their private estate. The whole legislative, as well as executive power, was in their hands. But in 49 Henry III. (1265), the great principle of the representation of the people took its rise from circumstances which were detailed in the lecture, and the Commons House of Parliament was, in process of time, established as a separate body from the Great Council of the Barons, which became the House of Lords.

The progress of legislation was traced through the reigns of the Plantagenet kings, and the kings of Lancaster and York, in which period many great constitutional laws and privileges were established—as no taxation without the consent of Parliament—that the two Houses

must concur in every law—that the Commons may inquire into the abuses of government and the application of subsidies—and may impeach the king's counsellors.

The anarchy caused by the Civil Wars of the Roses was followed by the despotism of Henry VII. and Henry VIII.—to the latter of whom the Parliament was quite subservient; and these reigns produced no advance in constitutional government. The Reformation led to more freedom of inquiry and combined with the invention of printing and the revival of letters, by enlarging men's knowledge, qualified them to investigate the pretensions of monarchs and the rights of their subjects. The nation soon acquired an ardent affection for the new religion, and the later Stuart monarchs cherished an inextinguishable love for the old—which it was always their secret desire to restore—and this disunion brought on events which ended in settled constitutional government.

The Stuart monarchs entertained notions of their kingly authority inconsistent with the advance of the age—they maintained the principle of divine right to the throne, without responsibility to human authority. This led to the contest between prerogative and freedom—which commenced in the reign of Charles I., who, before the outbreak of the civil war, confirmed the most important of the ancient constitutional laws, by the "Petition of Right." No acts of permanent importance were passed until the restoration of Charles II., when the feudal system was abolished, and the Habeas Corpus Act was passed. It was said by Fox to be the "era of good laws and bad government."

James II. broke every fundamental law in his eagerness to restore the Roman Catholic religion, and to exercise his power as a monarch unshackled by human authority. The nation put an end to his illegal government, by calling in William and Mary, to whom they offered the throne, by the celebrated Declaration of Rights, in 1688. That law settled the fundamental principles of our Constitutional Government, and both Houses of Parliament voted the converse principle to that of divine right to be the basis of our Government—that is, that the kings reigned by a contract between them and the people. The Act of Settlement settled the Crown on the present reigning family, and declared other fundamental principles. From that period the fundamental principles of the Government have not been disputed.

The three estates of our Government are,—

1. *The King*, who constitutes the monarchial element.—His prerogatives were explained—he must govern according to law, and through responsible ministers. But it is as the sole depositary of the executive power, apart from the legislative bodies, that the king is chiefly to be regarded. It is one of the excellences of our Constitution that the executive power is always in being, to see to the execution of the laws, and to carry on the affairs of Government at home and abroad. This has been imitated in the American Government, and by all other countries which have adopted representative government.

2. *The Peers*, or aristocratic element.—Their functions were explained. The American Senate corresponds to the House of Lords.

3. *The Commons*, or democratical element, or the lower House.—Their duties, privileges, and functions were explained.

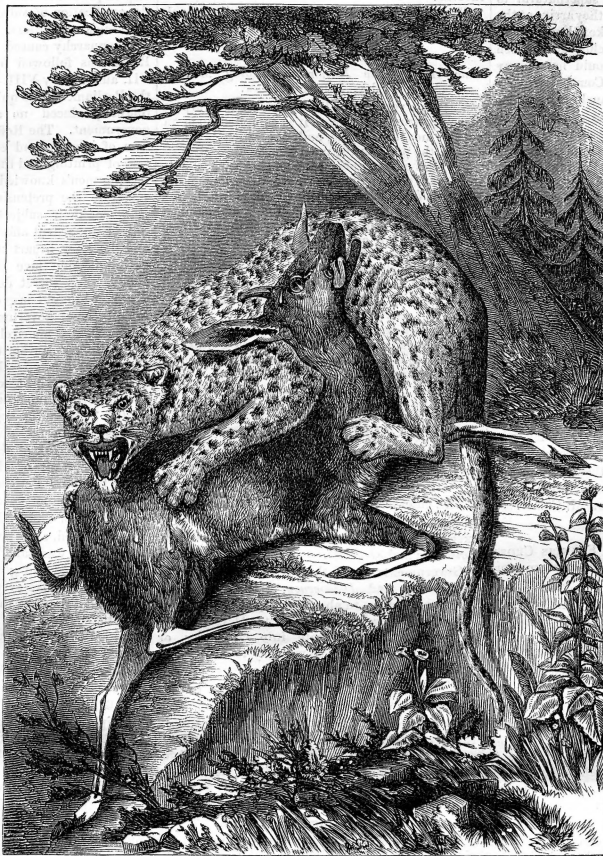
The separate and mutual working of the three estates for the enactment of laws and the carrying on the affairs of Government was explained, and also the provisions for ensuring the annual meeting of Parliament by supplying the means for carrying on the Government for only one year. This system has made it necessary that the Crown should select ministers who can command majorities in the House of Commons.

The importance and value of the Habeas Corpus Acts and of the liberty of the press were explained, and the courts for the administration of justice were briefly noticed; and the lecture concluded with an appeal to all to cherish the liberty enjoyed under the constitution, and not to attempt to overstrain it beyond what was compatible with the necessary functions of government and the existence of civil society.

LEOPARD AND ANTELOPE.

THE antelope depicted in our spirited engraving was, when living, in the collection of the Earl of Derby, and, in its wild state, a native of Africa. The leopard came from the Zoological Gardens, having died from the effects of this severe winter. It was an adult female, full grown, though small. The illustration represents the following not uncommon circumstance:—An antelope having gone to the water to allay his thirst, has been surprised by a leopard. The antelope, in its fright, whilst darting from the water up the bank, turns his head sharply round, in agony, and, accidentally, buries one horn entirely, and the other partially, in the body of the leopard. The latter, in his turn, not only becomes alarmed, as he unmistakably looks, but, in all probability, has received a deadly thrust, and the carnivorous beast falls, instead of the harmless ruminating animal, the prey upon which he intended to feast. Gordon Cumming, in his travels, relates a similar circumstance of a lion which was killed by the horns of the oryx, a large wild antelope of Southern Africa.

There are several species of antelope. All, except two or three, inhabit the torrid zone, and that portion of the temperate zone bordering on the tropics. They are generally of a most elegant form. Their disposition is very restless,



FROM THE CRYSTAL PALACE COLLECTION.

timid, and watchful. They are of great vivacity, remarkably swift and agile, and their movements are so light and so elastic as to delight every beholder. A pleasing description of them is given in Addison's "Damascus and Palmyra." He says: "We suddenly came in sight of a large herd of antelopes. The Arabs seized their lances, we drew our pistols, and distributing ourselves in an immense circle we walked our horses towards them slowly. They heeded us not till we approached near, when they began to hold up their beautiful heads, adorned with slightly curved tapering horns, and trotted up together; then, seeing us spurring our horses from behind the little hillocks all around them, they dashed through us with the rapidity of wind. Lances were thrown, pistols discharged, but all in vain; they quickly distanced the fleetest horse, which was a grey Arab mare, and then stopped, and turned round and looked at us, and then took to their heels again, bounding over the ground in such a way that they appeared to fly rather than to run."

The fleetness of the antelope was proverbial in the earliest times, and the roe is still "swift on the mountains." The light gazelle, with its beaming eye and graceful figure, has ever been a favourite with the poets of the East.

The Arts.

GIUSEPPE ABBATE.

THIS distinguished artist, to whose labours we are indebted for the beautiful Pompeian House of the Crystal Palace, is a Neapolitan. He was born at Naples in 1812, and is now in the prime of life and the heyday of his success; for although art and archaeology have already received from his industrious hand so much, both in illustration and discovery, of the Pompeian style, yet his *chef d'œuvre* has only just been achieved, and most worthily so, in producing one of the gems of the Palace of Art. Having completed this his greatest work, Abbate places the capital upon his own monument.

He commenced his studies as a painter at the Royal Institute of Art at Naples, and perfected himself under the celebrated Marsiglia, the first "designatore" to the King of Naples, who was director of the excavations carried on at Pompeii, and curator of all the invaluable treasures of ancient painting brought to light in those interesting ruins. When scarcely twenty years old he had so distinguished himself that on the post of superintendent and principal painter becoming vacant, Abbate was at once chosen to succeed his master, and has, for the last nineteen years, filled the post with increasing honours and the satisfaction of his royal patron. The great work on Pompeian decoration and antiquities by Professor



FROM A MEDALLION BY RAFFAELE MONTI.

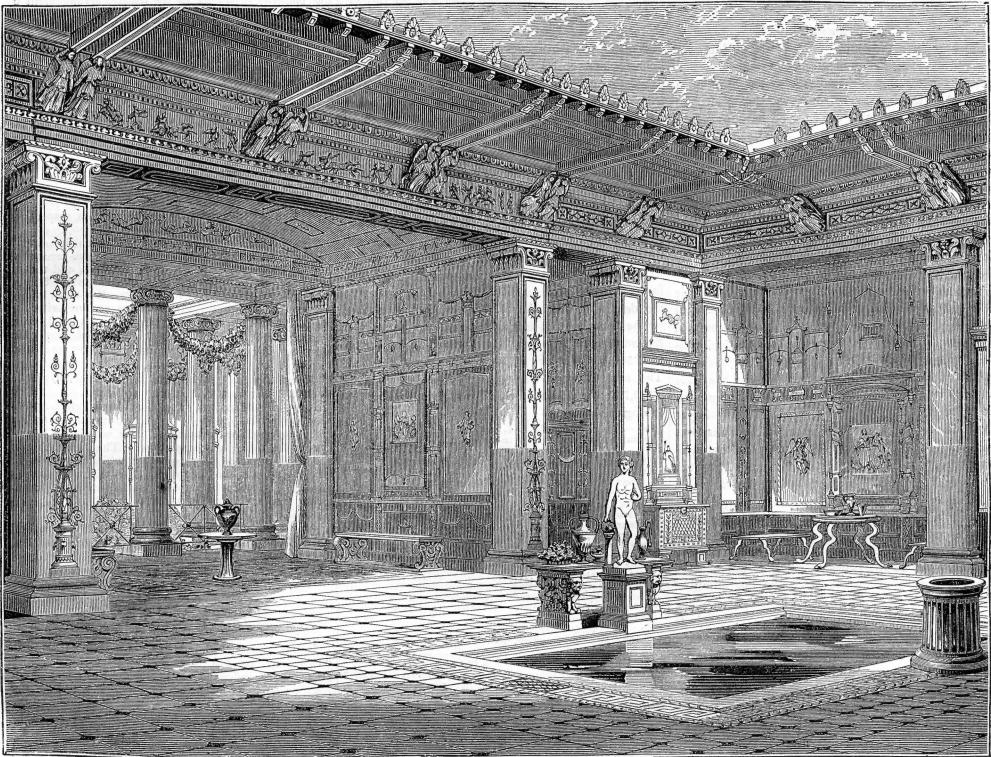
Zahn derives its illustration entirely from Abbate's drawings, and we may say that the Pompeian villa built by the learned German professor for his royal master would never have been done but for these same drawings of

Abbate's. Our Queen's Pompeian summer houses at Buckingham Palace and Osborne spring also from the same source.

Giuseppe Abbate is now in his forty-second year. The medallion which we are enabled to give was done by his particular friend, Signor Monti. It gives an excellent idea of his countenance, and especially of that amiable and lively smile that always seemed to play over his features. In person he was tall and strongly built, capable of great endurance, and gifted with the most energetic activity of disposition and quickness of organization.

England may be proud of having been the chosen resting-place of some of the choicest spirits of the land of art — Fuseli, Bartolozzi, Diazonnetti, Catalani, Malibran, Piatti, Mariotti, Monti, Mazzini; and others whose names do not occur at the moment. As we fully expect to see the Pompeian House established as a dwelling-house style amongst us, there would be a grand opportunity for the application of such knowledge as Signor Abbate possesses.—Signor Abbate took with him many friendships, and amongst

several *souvenirs* from the heads and artists of the Fine Arts Department of the Palace, he received a most flattering and substantial testimonial from the General Board of Directors; and whenever he returns, many a warm hand will greet him.



ATRIUM OF THE POMPEIAN HOUSE, CRYSTAL PALACE.

EVERY Roman mansion, of any pretensions, was divided into two parts, one for public resort, the other for the private use of the family. This was necessary, as every plebeian chose from among the patricians a patron, whose client he became and to whose dwelling he frequently went. The custom was encouraged by the patron, as it was not only considered honourable, but also advantageous to him, because of their votes and support in civil affairs. Persons eminent in the State had their vestibules and ante-rooms thronged early in the morning with individuals desirous of advice or assistance. They were received in the public parts of the building, the principal of which were the portico, the vestibule, the atrium, the tablinum, the alæ, or wings, and the fauces, or passages. The private part comprised the peristyle, cubicula, triclínium, æci, picture gallery, baths, exedra, and xystus. The engraving represents the atrium of the Pompeian House, as seen at the Crystal Palace, and is derived from Atriatres, a people of Tuscany. It is a large apartment, partly roofed, but with an opening in the centre, called *compluvium*, and the cistern in the floor underneath is called the *impluvium*. Vitruvius says the *impluvium* was not less than a quarter or greater than a third of the whole length and breadth of the atrium. The opening to the sky was often shaded by a coloured veil. This apartment was the most important, and, generally, the most highly decorated. The room, as represented before you, is painted gorgeously in every part. Red, crimson, blue, yellow, black, and white, are the colours which predominate, every one being either brilliant or rich.

In No. 2 of the *Gazette* a short description was given of the Pompeian House, which we shall not repeat, but explain other parts which were, at that time, not alluded to. This structure and its decorations are a combination of several dwellings—namely, the house of Pansa, the house of Sallust, the house of the female slaves, the tragic poet's house, house of Ceres, house of the great fountain, house of the

questor, house of the Nereids, &c. The painting of Perseus and Andromeda—which is situated at the right hand recess of the atrium, looking towards the tablinum—is from the house of the questor. It is founded upon the following story:—Perseus, after his first exploit, which procured him the possession of Medusa's head, and the winged horse Pegasus, casts his piercing glance over the earth, and fixed his eyes upon the Phœnician coast, where he beheld a maiden fastened with chains to a rock, and a monster rising out of the sea, and going to devour her, while her parents stood on the shore, wringing their hands in despair. Perseus rushed down upon the monster at the very moment it was seizing its prey, struck the deadly blow, and delivered the poor maiden. It was Andromeda, who, in order to atone for a crime which she had not committed, for the insolent vanity of her mother, was to have become the victim of divine anger. The painting represent Perseus with the head of Medusa in one hand, the other in the act of leading away Andromeda from the rocks, the monster laying dead and coiled up on the margin of the water in the back ground.

The next subject on the right of the tablinum and fauces is the goddess Ceres, who is said to have first bestowed the blessing of grain upon man. A wreath of wheat ears confines her golden tresses, and a cornucopia is near her to indicate the plenty which agriculture produces. On the left is a representation of Bacchus, who, although born of a mortal mother, is associated with the assembly of the immortal gods. The archetype of Bacchus was the inward swelling fulness of nature, of which, from her foaming cup, bestows animated enjoyment among her initiated. Ceres and Bacchus are judiciously placed, as the worship of each is mysterious. Both deities are emblems of the whole of nature, which no mortal eye penetrates.

The painting of the frieze is from a small apartment in the Tragic Poet's house, representing a combat between the Greeks and Amazons. Some of the female warriors are in chariots,

some on horses; and they are armed with bows as well as with their usual shields and battle-axes. They are represented in violent action, sometimes pursuing the Greeks, and at other times falling before them. The men are distinguished by their helmets; the women have the head bare.

The walls are likewise ornamented with paintings called arabesque, or grotesque—a style of decoration which spread rapidly, as evinced by the numerous examples that have been found in good preservation. This style was invented by a painter named Ludius, and obtains its name of grotesque from the subterranean rooms in which they were found. Raphael derived the plan of his beautiful frescoes, which have made celebrated the gallery of the Vatican, from the grotesque paintings found in the baths of Rome. The cubicula, or sleeping apartments, are entered from the atrium; they are small, dark, and inconvenient, but decorated in the same finished manner as the atrium, with pictures representing some mythological subject, borders and arabesque paintings about each department. The tablinum, as seen in the picture, adjoins the atrium, and is entirely open to it. It contained the family archives, the statues, pictures, genealogical tables, and other relics of a long line of ancestors.

On each side of the tablinum is a passage leading from the atrium to the peristyle. These passages, or fauces, are made for the domestics to pass from the public to the private apartments without disturbing the visitors. The peristyle, as seen in the remote part of the picture, is a private apartment, and adjoins the tablinum, and communicates with the atrium through the tablinum and fauces. It resembles the atrium, being open to the sky in the middle, but is surrounded by a colonnade, and in the centre it has a xystus, or flower-garden. A further description of each apartment, with an engraving from a drawing taken on the spot, will be given when each part is finished and furnished after the manner of the Romans at Pompeii.

CRYSTAL PALACE COMPANY.

THE REPORT.

The report presented to the shareholders of the company at the general meeting on Tuesday, Feb. 28, states that although the works have been retarded by the unfavourable weather, the accident to the scaffolding, and other causes, they have no doubt that the building will be opened to the public at the latter end of May, although it cannot be expected to be complete in all its details. Owing to an unforeseen engineering difficulty in the proposed construction of the tank towers, those towers will have to be re-built, and until this is done, the jets of water in the lower basins cannot be played. This will not affect the beautiful series of fountains in the building and terrace-gardens, and therefore although the full effect of the unrivalled system of water-works designed by Sir Joseph Paxton cannot be at once displayed, in all other respects the entire scheme of the palace, gardens, and park, will be substantially completed, producing, as the directors, confidently believe, a result surpassing in grandeur, beauty, and interest, all the most sanguine anticipations that have been formed during its progress. In order to attain this result, a considerably larger expenditure of capital will be required than was foreseen last year. The causes of this increased expenditure may be stated generally as follows. The great delay and difficulties caused by the unreasonable weather and accidents, have occasioned large extra expense, not only in themselves, but also in the exertions necessary to make up for lost time, so as to ensure the opening in May. The extraordinary rise in wages and in the price of materials has affected large portions of the work, which did not admit of being let by definite contracts. The progress of the scheme has shown the necessity for embracing objects not contemplated in the original estimates, such as the widening of roads and construction of new approaches, carriage stands, &c., beyond the precincts of the company's original grounds. These indispensable improvements, without which carriage access from London would have been almost impossible, would have been attended with a much larger expense, owing to the greatly enhanced value of all property adjoining the Palace, had not the directors fortunately secured for the company a lease for eighty-four years, of the Dulwich Wood, immediately opposite to the building, at a rental of £3,000 a year. This lease gives them the control of property which is invaluable as a security against the creation of nuisances near the Palace, and as a site for hotels and other enterprises in connexion with it, and at the same time saves heavy expense in the construction of approaches, and leaves the company in possession of land which is already worth considerably more than the stipulated rental. The more complete and elaborate manner in which many of the courts and other departments connected with the Fine Arts and Industrial Exhibition have been carried out, has considerably increased their cost. This has arisen in a great measure from the strong public feeling which has been excited during the progress of those courts, under the superintendence of Messrs. Jones and Wyatt, making it apparent that they would be regarded as objects of permanent and national interest. For instance, the idea of the Pompeian Court has been expanded, from that of a refreshment room, with some decorations in the Pompeian style, to that of the complete and accurate restoration of a Pompeian house, under the direction of Signor Abbate, who is deservedly considered the highest European authority on the subject—a work which may be fairly stated to be of the greatest possible value to English art, as well as to all those branches of manufacture, which are allied to art, and in which beauty of design and colour is an essential element of success. The increased demand for space for exhibition has also necessitated further outlay in providing handsome and appropriate courts for the reception of manufactures. Of these, seven courts are of an architectural character, suited to the manufactures to be therein exhibited, and they have been entrusted by the directors to different architects and decorative artists, with a view to make them, not only appropriate to their several purposes, but beautiful in themselves as works of art. Additional expense has been occasioned by the insufficiency of some of the original engineering estimates, more especially as regards the cost of carrying out the grand system of water-works. The directors, while they do not attempt to conceal their regret that these estimates should have proved insufficient, think it

due to the eminent professional men who are responsible for them, to point out to the proprietors, that the works have been prosecuted under extraordinary difficulties, and that they were, in many cases, of such boldness and entire novelty, as to render accurate calculation of cost extremely difficult, and exemption from occasional error all but impossible. On the whole, considering the magnitude of the operations, and the very substantial and perfect manner in which they have been conducted under great difficulties, the directors believe that their completion for a sum not exceeding one million sterling will be a result in which this may well bear comparison with other great public undertakings. That this result will be attained they feel great confidence, owing to the near approach to the completion of the works, and the pains which have been taken to cover any remaining expenditure, in the estimate now furnished by Sir Joseph Paxton, the details of which have been carefully gone over by the directors with him and the principal officers of the company. The present amount of share capital is £750,000, of which £700,150 has been received. The amount expended up to the present time is £679,720, the details of which are given in the following statement:—

Land.—Total amount paid.....	£105,738*
Deduct amount received for re-sales.....	55,488
	£50,250
Purchase and removal of the materials of the original building.....	95,000
Construction of the main building of the Crystal Palace	135,050
Terrace, heating apparatus, &c.....	21,835
Wings of the Crystal Palace, water towers, &c.....	34,090
Hydraulic works, fountains, cascades, lakes, basins, artesian well, reservoirs, &c.....	93,670
Park, terraces, gardens, walls, balustrades, decorations, &c.....	93,214
New roads and approaches, fencing, &c.....	4,350
Interior of building, plants, garden works, fountains inside the Palace, &c.....	6,450
Natural history illustrations, including geological islands, preparation of extinct animals, zoological and ethnological collections, raw produce, and agriculture.....	11,176
Fine Art Courts—Pompeian, Alhambra, Assyrian, Grecian, Roman, Egyptian, Mediaeval, Renaissance, Italian, and Byzantine.....	52,503
Collection of sculpture, foreign and national, painted gallery of busts, pedestals, &c.....	32,000
General fittings, boardings, gas fittings, &c., throughout the building.....	7,900
General expenses, including engineering staff, superintendence, officers' salaries, law and Parliamentary expenses, surveying, rent and taxes, and miscellaneous disbursements.....	55,381
	£679,720

*Amount to be paid for land.....£55,000

Ditto to be received for land sold.....69,500

Balance to be paid.....£5,500

The Directors having carefully considered the best mode of applying the additional capital required, have come to the conclusion that the most advisable course is to issue among the proprietors, ratable, 50,000 new shares of £5 each, giving one such new share to each registered holder of three of the present shares, with a deposit of £1 10s. per share on allotment. Resolutions in accordance with this recommendation will be submitted to the meeting. In conclusion, the directors repeat the unabated confidence with which they regard the ultimate success of this undertaking.

Correspondence.

MUSIVUM OPUS.

To the Editor of the Crystal Palace Gazette.

SIR,—Allow me to reply to the query of one of your correspondents respecting the musivum opus, or mosaic of the ancients.

There were several kinds of mosaic. They differed in materials and mode of formation as well as in design. The most ancient appear to have been pictures wrought in the pavements of halls, &c., by the artistic arrangement of suitable fragments of stone. At a later date fragments of coloured glass were employed. In the decline of Roman art little cubes of brick were most frequently the material of their pavements. In the early church the art again revived. Anastasius, in the life of Leo IV., speaks of golden mosaics: "Abidinianus ejus ex musivo curio superintendit colore glorioso decoravit." And again, in the Greg. IV., he uses the words, "supernaturo musivo depict." The art flourished most especially in Constantinople. Very gorgeous descriptions are given of such work formerly existing in the Eastern churches. The artist who embellished walls with designs was called *Musivus*, and was, in fact, a painter in every thing but the name. The worker in pavements, &c., was called *Quadratarius*, from the cubic shape of the fragments.

There appears, also, to have been an intermediate kind of work similar to that which we call inlaid—"interratio marmoreo vermiculatis ad effigies rerum et animalium crustis." This would seem to have been outline mosaic.

Another species in glass was of singular character. A number of glass rods, or bars of different colours, were arranged so as to form a pattern. They were then melted just so far as to unite into one cylinder. This cylinder was then cut transversely into thin slices, each of which was of precisely the same pattern. The process was very ingenious, although tedious, and

the patterns produced by the tasteful arrangement of such little plates were probably very beautiful.

I am afraid my letter is already too long. The subject, however, may be interesting to some of your readers, who may justly deem that the subject of permanent house decoration deserves more attention. Paperhanging and stucco are not the perfection of art. Nor is the modern style of house ornamentation likely to nurture artists.

I have the honour to be, Sir,

Yours most obediently,
A. B.

SARCOPHAGUS.

To the Editor of the Crystal Palace Gazette.

SIR,—Allow me to reply to the question respecting the origin of the word "Sarcophagus."

The word is Greek, and signifies "flesh-devourer." Pliny states that in Assos of the Troad the sarcophagus-stone was cut from a vein in the rock, and that it was a fact that the bodies of the dead enclosed in it were consumed within forty days—the teeth alone excepted. He quotes Mutianus as an authority for the assertion that strigils, garnishes, and sandals also, were turned into stone in these sepulchres. He mentions other stones of similar character, and also asserts that foot-baths made of Assos stone were good for the foot, by imparting medicinal virtues to the water in which the feet were to be put.

Now, hills of natural lime have been found, and it seems possible that stone might exist possessing the corrosive qualities mentioned. But why is an Egyptian coffin called a Sarcophagus? The destruction of the dead was the very last idea which would enter into the mind of an Egyptian. His wish was to preserve. The vain attempt to combat with decomposition rendered the Egyptian an excellent anti-septic chemist.

As far as we are aware, no traditions of the funeral rites of Asia Minor cast any light on the question. The burials of the ancients still require elucidation.

I am, Sir, your most obedient servant,
OLD MORTALITY.

Applied Science, &c.

It has been determined to place the caloric ship "Erisson" on the route between New York and Havre, as an independent steamer, to replace the temporary vacancy occasioned by the destruction of the "Humboldt."

The Russian Government has given notice to several commercial gentlemen and engineers, interested in Russian railways, that it is not intended to proceed at present with these undertakings. In fact, the works about to be suspended, and all the men and money required for their construction will be devoted to carrying on the war. We have also been informed, on excellent authority, that agents of Russia are at the present moment engaged in this country in search of ships and warlike stores for the Russian Government. Agents have also proceeded to America on a similar mission.—*Observer.*

Science.

PALESTINE ARCHEOLOGICAL ASSOCIATION.

A new company of savants have just been formed to rescue any relics of the Holy Land, and perfect the history of that interesting part of the ancient world. So far distinct from that of the Assyrian Society, under Mr. Layard's auspices, as being connected especially with Biblical history—the pursuits, however, of these two important associations of students lie in the same path, and the same ardent feeling for discovery will, doubtless, animate them, while mutual aid and encouragement will, we trust, be always ready.

A great archaeological chain of inquiry having been established, from Egyptian Thebes to the site of Nineveh, it has been suggested that Palestine presents itself the middle link in this chain, as being full of rich promise to researches and inquiries of a similar character.

If Egypt and Assyria have afforded so many valuable monuments to the truth of history and tradition, it may reasonably be expected that Palestine would yield as rich a harvest. Why should not the sites of the ancient cities and towns of the Hebrews, and of the aboriginal inhabitants of Canaan, be explored? And why might not the most important monuments—especially of the Hebrews—be sought for, under the guidance of scriptural authority and of tradition; as, for instance, the Egyptian coffins of the patriarchs at Hebron and Sychem—the twelve stones set up by Joshua, at Gibeon, and in the Jordan—the monumental record of the Law in the stone of Sychem—the sacred ark, supposed to have been concealed by the prophet Jeremiah in some recess; with many others, which will suggest themselves to the Biblical reader?

The discovery, if not also the recovery, of these precious relics of Hebrew antiquity, might be accomplished or followed by the acquisition of various objects of historical importance; as coins, vessels, implements, sculpture, inscriptions, manuscripts, and other documents, all illustrative of the most interesting periods of remotest antiquity; and that in the Holy Land, the land of the Bible. Such a treasure of archaeological knowledge would possess a high degree of importance, as corroborative of the sacred writings, and would, doubtless, be so esteemed, as well by the learned as by the religious world.

Paraffolio.

THE "BALLAD."—Genuine Song, or the poem which depends essentially on outward music, is by no means an early form of composition; and as little is it a rude or unevolved one. It belongs emphatically to settled life, and to that domestic age in which society gathers all its finest influences about the household hearth. Thus the classical ancients, if they were but dimly conscious of what we call Romance, were scarce more animated by the spirit of what we know as Song. Their scale of music was not various; they lived much abroad, beneath sun and sky; and the stern war poems of Tyrtæus, or Pindar's stately hymns, full of illustrious genealogy and sumptuous image, were remoter from modern lyrics than the *Iliad* itself. Sappho, who perished for love, might have left some compeller relic of her emotions, had there been one melodious strain to preserve it; for Anacreon's part, his praise of forgotten wine is still precious to scholars through the music of his Greek; that marvellous language, turned to common uses, and containing sensuous pleasure, is to them like the vase at Herculaneum, with the dust of liquor in it; it brings little nature and a touch of passion up, among the cobwebs, the lexicons, the commentaries. The Troubadours of Provence and Italy made passion for the first time chase—they made it whimsical, and distant, and idolatrous,—a thing not in the least incompatible with its opposite; but they also made it fanciful; they made it sweet, anxious, eager for speech, a matter for pledges, and vows, and declarations, for lofty disdain, utter despair, and the ineffable hope of success. It was with a joy, the earliest, perhaps, which fine music hands down to us from that time, and the most famous; since Gretzy's opera had scarcely immortalized it, ere a fresh impression accrued to it as the death-strain of royalty itself—

'O Richard, O non roi,
L'univers t'abandonne.'

G. C.

DR. GEORG FRIEDRICH GROTEFEND, the distinguished philologist and antiquary and Assyrian historian, was born at Münden, Jan. 9th, 1775. He received his earliest education in the school of his native town, and in that of Hildt. In 1795 he entered the University of Göttingen, when he was brought into intimate relations with Heyne, Tyschen, Heeren, Blumenbach, &c. In 1797 he became one of the teachers at the Gymnasium. In 1797 he published his work, "De Pasigraphia, sive Scriptura Universali." In 1803 he became pro-rector, and in 1806 co-rector, of the Gymnasium. In 1812 he was promoted to the office of Professor of Classical Literature in the Lyceum of Frankfort-on-the-Maine. In 1821 he was appointed Director of the Lyceum of Hanover, which office he held until 1849. Besides many learned and profound essays or treatises, published in journals devoted to literature, the *Hannoversche Zeitung*, which contains a long obituary of the Professor, enumerates a large catalogue of his published works. In Oriental scholarship Dr. Grotefend was distinguished as the first to interpret the Assyrian inscriptions. His efforts at deciphering the Psephopolitane Cuneiform inscriptions commenced in 1802, and his discoveries have been further extended by other investigators in that department, as Lassen, Bonniot, Botta, Hincks, Rawlinson, Layard, and others. Dr. Grotefend died at Hanover, Dec. 15, 1853, in the 78th year of his age. Amiable and respected as a man, he was equally distinguished as a scholar. In stature he was small, almost diminutive, yet endowed with great natural vigour and healthiness of constitution, that afforded him such persevering efforts in study, and as a consequence of which gave him the highest rank amongst this class of scholars. He was a member, either ordinary, corresponding, or honorary, of most of the literary societies of Germany, France, and England, belonging to the Royal Asiatic, the Numismatic, the Syro-Egyptian, the Anglo-Biblical, and the Chronological Institute of London, the Royal Irish Academy of Dublin, the Royal Society of Northern Antiquaries of Copenhagen, and of the Académie des Inscriptions et Belles Lettres de Paris. In 1847, his Majesty the King of Prussia bestowed upon him the honourable distinction of the third class of the Order of the Red Eagle of Prussia, and, subsequently, his Majesty the King of Hanover conferred upon him the rank of member of the fourth class of the Royal Guelphic Order of Hanover.

QUESTIONS.

Has any Englishman invented a mode of generating steam power without a boiler, by injecting a small quantity of water, at given intervals, into a heated iron chamber?

Are not the stories about the dogs of St. Bernard a complete myth? Has any one been rescued by them within the memory of man? Is not the breed lost?

Do any English artists employ slate, soaked in stearine, and then afterwards polished, for clock-stems, &c.; or is this elegant manufacture exclusively French?

Are any persons disposed to enter into the realization of a Society of Arts and Sciences for the million? At present none but men of fortune can enjoy the advantages of scientific association.

Hints and suggestions thankfully received.

Poetry.

THE TEMPLE.

By T. S. E.

Up on a glorious site of dazzling sheen,
Rich in magnificence of beauty, stands
A temple dedicate to the Supreme.
Not such as erst on old Moriah stood,
Where quarried marble reared its splendid height,
With pillared aisle, and the majestic porch.
Nor from the forests, Lebanon, the planks
By handiwork proportioned to erect
The lofty fane. Nor yet doth Ophir's gold,
In massive casts, illumine with burnished ray
The scorial arches. Nor doth spongy gum,
Or coral worship from that fane ascend,
Oft as the hours sabbatical return,
While rostrated o'er the breath-hushed throng,
Appears,
With sacerdotal robe and saintly air,
The messenger of God to recreate man.
Yet 'tis a temple of such high behest,
That angels might do well to enter there.
Its crystal walls beneath the sunlight glow
With myriad splendours: coruscations beam
From bright prismatic pillars, that support
Effulgent arches—architecture's forms
Without the substance,—seeming but in shape.
As if, at flat of some power sublime,
Light were itself solidified, and cut
In such rare masonry, that fable's dreams,
Of fairy halls and mystic palaces,
Waved into being by enchantment's wand,
Are bashed before the gay perspective here.
And e'en imagination dares confess
Herself outstripped—so beauteous is yon pile.
But all alone external are its claims.
Ten thousand altars spread their offerings round,
For meed of admiration; thence do clouds
Of the soul's incense, praise, to Heaven evolve,
For transcendental gifts—the gifts of MIND!

See, o'er the surface of the planet-globe,
A general movement to one centre tend,
And from the rude surge its myriad vessels bear:
Some in its vortex sink engulfed; and some
By devious winds drive on a traitor-shore,
Or strike the reef, which oft in ambush lies,
Danger in safety's lurking garb: but most,
With freight of costliest prize—productions rare
Of skill consummate, and divinest art
Reach the world's haven.

See, o'er tracks of iron,
The ponderous engine panting to its goal;
Its straining lines to full tension bent,
Swelling, as they would snap the ligatures
That bolt and rivet them in tightest grasp.
Still on—through landscapes of wild witchery,
Where fane the eye would stay its rapt flight,
And mid vision whirl of wheels catch a brief pause,
To scan o'er woodland, mead, or passing stream;
Or spire, or ancient mill, or tottering barn,
Whose frightened stock their curious babble raise;
And mid vision whirl of wheels catch a brief pause,
And labyrinth of foliage thread the dell;
But no!—on—on! now o'er the mountain's height,
Now through it: now on viaduct upraised;
Now trespassing upon the sea-bird's haunt,
And compassing the dizzy cliff unsuared,
Or dashing into caves as dark as night;
Fearless, it urges on at rampant speed,
Bearing the trophies that yon temple grace.

There, congregated in a microcosm, meet
The prodigies of science, whose research
Educes wonders from each atom—marks
The latent motive through its crusted shell—
Flings o'er the wire the vivid lightning's flash—
Imparting, through the channel of the deep,
The moment's chronicle ere 'tis expired—
And all sources of the elements
Deducts, by law analyses, their laws,
Till principles, intricately involved,
Evade investigations they invite,
Cause still producing cause, effect effect,
Each complicating more the tanglements
That most bewilder when they seem most clear;
For, like the flicker daughters of the marsh,
These fly the faster as the more pursued.

There on the canvas breathes the living form
In soul-impassioned hues, whose tracery
Mocks the bellid, and cheats the passive sense.

There doth the chiselled vein with ardour swell
From the nude limb. Proportions fair at those
Which trace the paths of Eden, there reveal
Their symmetry, and tell the sculptor's fame.

Now, the wan Past, with neomantic power,
From out of shadowy visions summons forth
Its phantoms—ages! So the specter file
Across the scene, appalled as their wont,
And bearing implements of war and peace,
That as rude anals serve, to register
The progress or development of man.

Nor of him only. Ere creation grew
From chaos, and ere yet infinities
And crude atomisms formed the world,
Life slumbered, latent in the fluid sphere,
Whence, by slow progress of the elements,
The parts appeared. Some into ether rose,—
Evaporation's task to separate
The four gases, which expand in air.

Some formed, in sediment, a mighty mass
Of aggregating atoms, till a frame
Of rock appeared, o'er which the liquid played
And gleamed magnificently, whence attrition shaped
The surface, earth; and thus the skeleton
Assumed its covering; while the soul within
Supplies the agency all Nature owns.
Its differing functions are original
Proclaim—electric or magnetic—each
The same in essence—one organic force
Controlling matter,—the primeval cause
Of life, and hence of heat—itself matured

By life superior, till, through every grade,
We reach infinity—the Soul of all.

Now first in mineral forms vivescence woke;
From these, see vegetation's wonders rise,
Next, animal (for whom the nurtured
Shot forth its tender leaf, or opened fair
Its tiny petals, embryos of their kind).
Thence, in succession, higher orders rose,
In sequence from the lowest, each on each,
As larger prey on smaller: till the last
Appeared, and MAN inhabited the world.

Note, then, progressive strata, from whose soil
Peculiar plants grow. On larger scale
See forms gigantic in the billow lave,
Or sportive, roam at will the forest through,
Or ramble o'er the mead. Their memories now
Are bones colossal, disinterred from clay
Unmoistened since by waters of the world.
Thence, through successive cycles, wander forth;
And as from differing strata still there spring
Varieties of stem, and leaf, and flower;
So, as effect from cause, from these proceed
Varieties of animated growth.

Nor yet exempt from change, the human kind,
Whose length of days diminishes apace.
Now wouldst thou live coeval with all time?
Gaze round on either hand. These temple walls
Contain such annals of creation, that
Thou need'st but pace a paltry interval
To reach a century.

Luxuriant tribes,
Embowering the shrines at Fancy's beck,
All Flora's treasures variegated the scene,
Th' umbrageous foliage of the sun-warmed east,
With plants from western isles, and the cold north,
Or from *parterres* of the enamouring south,
In argosies arrive: exotics bloom
In air congenial as their clime; pure
Doth Nature lend her paupers to Art.

Within this temple, at its altars bend
The musing crowd; and though all creeds commix,
One theme, pre-eminent, each mind pervades:
And to a land untried, and untried, the eye
May dare attempt a few and random chords,
Then such as these the Hymnists of the SOUL:

"FATHER! whose throne is heaven, whose footstool
earth!

Whose essence, attribute, and name are Love!
Thou vast Infinite! At thy command
Creation wakes! At thy command it dies.
Thy dread magnificence were veiled in rays
That not angelic vision could endure,
Did not thy works thy majesty unfold,
And solve the mystery of God to Man!

"A form divine, called into being, rose
And stood upon the earth; while, opening slow,
Each sense its functions waked. First, to the eye
There dawned the beauties rife 'mid Eden's glades
Of fruits, and flowers, and herbs of rare delight.
Next, grateful fragrance o'er the spirit stole,
Till the new power inhaled such pungent draughts
Of balmy odours, and sweet breaths of spice,
That rivalled sight was for awhile dethroned.
Then sounds the ear attracted: the song of birds—
The hum of insects, busy in the warmth,
Now young vibration, with enchanting grace,
Taught the feeble limbs their easy motion. Still
All was not learnt; for fresh desires awoke,
Whose gentle cravings did not please in vain;
But to their promptings did the luscious fruits
Or crystal springs administer. It seemed
That man was full of avenues of bliss.

"But more. For to material sense 'twere vain
To spread the landscape, were the power to see
Denied; and thus the function of the soul.
'Twere but small use, by telegraphic touch,
To move the index, were no eye to mark
Its pointing. So 'twere vain 't experiment
The power of vision on a soulless-ore!
Intelligence (thy richness) did not please in vain,
Great Parent! saw, and reasoned while it gazed.

"This duplex faculty, to well observe,
And reason hence, forms the epitome
Of science, and is that great principle
Which in development instructs the world.

"But yet not unassisted in its task,
Thy works, Creator, hung in space, or reared
In mountain grandeur, or outspread in plains
Wide as th' horizon—occur'st in myriad vast;
Or by thy finger broke in fissures wide,
Rude chasms of abruptest beauty; where
The foaming cataract careens along;
Or riched in nooks of cavernous peace,
Where velvet knolls invite the plant limbs,
And moss-grown trunks quaint o'tomans present;
Or mottled in the far-extending sweep
Of azure seas, that shrike the liquid light,
While o'er the surface tremulous there plays
A tide of diamonds dancing on the surge,
Or toppling from the wavelet's glittering crest,
Into a spray of spangles at its feet—
Then raged by tempests, till the billows lash
The trembling shore, and wreck some fated bark.
These paint thy majesty; in these we trace,
In photogenic lines, the Parent ray,
Without whose beam 'twere darkness all profound.

"Nor less thy goodness than thy might do these
Declare. Else, why the rich variety of hue
That differing tints—resplendent billows—blend,
And give one lovely finish to the earth?
'Twas not the stem, the leaf, could better draw
Nutrition, that the ever-grateful green
Will relieve the life aspect of the same.
'Twould grow and live, its aspect art too.
And why the countless blooms, whose beauty rare
Delights the eye, that wonders at the store,
Immense profusions of infinity
That not their vital energies depend
On accidents of shade; in these interchanged,
The hilly and the rose could still subsist.
Nor is the glorious plumage of the tribes

That skim the buoyant air, to be ascribed
To their necessities of being: they
Could fly as swiftly on a russet wing.
Yet see such splendours, that the spirit yearns
For senses finer than ere yet possessed.
By mortal, that we might—aye, dregs and all—
Quaff up intoxicating draughts of joy
At gazing on the brilliancies superb.
Thine, Father, thine, this lavishment of hand
To deck in radiance the abode of man;
To minister, as well as his support,
His comfort; and thy thankless offspring please!

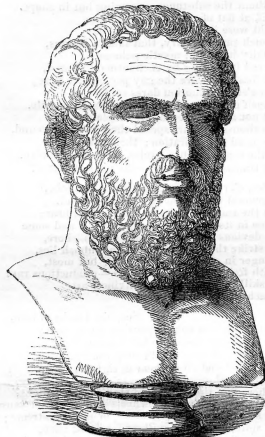
"Yet more. Benevolence, itself divine,
Not only, Godlike, strews its beauties round,
And finds the purest in reflected bliss,
But shows example to the universe.
From thee, Creator, love to follow man
We learn, but learn too slowly. Would that this,
The holiest intate of the human breast,
And highest Deity, did more obtain!
But as the stream, pellucid at its source,
By distance flows; truth, not direct from thee,
Is blent with error. Tell th' untutored mind,
That all it sees, in water, earth, or air,
All life, of plant, of animal, to man,
Were formed by One, omnipotent and good;
Then ask, to whom the knee its supplication owes:
The answer this—He who created all,
Him, all should worship. If but One supreme,
Then but one creed. Yet do each circle own
Its centre; and in whose circumference
The pale is seen that shuts its neighbours out.
There is one circle only; and in this,
One centre—Thee! The eye should upward glance,
Short of no object save its Parent there—
Its sole horizon—man. If thus we taste,
Pure from its fount, the invigorating draught,
With energies renewed, we shall essay
The task of life. The law of right within,
Effective to enervate, or regulate
The actions, thus on generous motives based.
Oh, 'twere a glorious sight—the unused sword
In rusty langour hung; the devious scabbard
Of valence justice needed not; the sway
Of magistracy, and its rod, extinct;
Fond mixed dignities exchanged for real;
The spurious glitter for the genuine gold;
The heresies of dogmatism void;
And all of good, of every name and clime,
Commingle in one harmonizing whole!

"From such tuition, with such faculties,
By wants, to stimulate his opening mind—
By passions, to excite him on his course—
By ties that new requirements brought, to train
For social politics—of patriarchs first,
Then of a wider range, till families
To kingdoms grew, whence empires reared their heads;
Thus, great Instructor, thus did man essay
His new position. What his progress since,
These monuments attest. For skill in art,
Research profound in science, his meed
No dullard claims. Achievements whose design
Might scare the boldest, witness his success.
The mundane sphere he compasses, with eye
To note its treasures; nor content, he scans
Through space; and fair would penetrate,
Though not with idle or irrelevant gaze,
Even to thy throne. But has thy pupil learnt
From thee benevolence? The head informed,
How taught the heart to prize another's weal;
To generous benefits his own to man;
Lay by the grasping avarice of the wretch
Who fattens off his neighbour? And, content
To fare as opportunity may serve
Of station, yet refrain from cruel deeds
That impoverish the starving, snatch the crust
From o'erworked labour, leave it then to die.
How taught his heart to mitigate distress
By wholesome rule, not on mad theories
Of brainless rebels, but laws of love, humane,
Impartial; that effect the good they mean;
That not permit a corrupt a vice
Its wealth can purchase—punishing the poor;
That industry protect, so while it works
It shall have food to give to its need;
And that do purge the ecclesiastic road
Of stains which ne'er its whiteness should have
slurred,
That wealth inordinate, and servile pay,
In fair reciprocity meet, and give
The ox that treadeth out the corn, his fill.
Oh, such were more acceptable to Thee
Than windy prayers still-born, or wild harangues
Which most contribute to the creature's praise.
One friendly action would outweigh them all.
Not declamation, or rhetoric art,
Or subtle inferences shrewdly drawn,
Or rubrical devotion, such cherished spot;
For dearth of that sweet charity whose deeds
Confer the imprint of an angel's tread.

"Our praise these gifts, these wants our prayers,
invoke.
When the Incarnate denized awhile
The globe his fiat formed, it was for man
He left the empyrean—'twas for man he died;
But ere th' altar flames his sacrifice,
See what philanthropy his spirit stirred.
In varied scenes the sacred footsteps fell,
And hallowed, as they fell, with memories
Of mild benevolence, such cherished spot;
Or busy marts of Tyre and Sidon's coast,
Or humble Nazareth, his early home,
Capernaum that perished in its scorn,
Chorazin, too, with down its Bethsaida's towers—
Or by thy tranquil lake, Gennesaret—
Or lonely mount, or desert solitude—
All have their reminiscences, to tell
Of acts benevolent, compassion-born.
As sight of human misery, and sympathies
Vibrated, till he felt the sufferer's pang.
Not vain a mute appeal; the voiceless spoke!
The eye unveiled, slow glimmered into light—
The timeless ear unwonted music knew—
The limbs so long inert, leapt up for joy!
With scorn sublime at dogmas of a sect,

Who by distinctions cunningly contrived,
The spirit in the letter merged; he taught
But two-fold love—of God, of fellow-man.
And note how joy or sorrow moved his soul.
See Cana festive, Bethany bereaved;
The power that spoke the water into wine,
Wept, ere it summoned Lazarus from his grave!

"Great Parent! to thy offspring then impart
Such charity. Bid the progressive mind
Be guardian of like noblesse of the soul.
So shall the ray illuminative warm,
And gladden earth with theer's sunshine. Then,
From out the torpor of cold apathies,
The ice-bound winter of repulsion's chill,
Shall new creations waken, fair and bright.
The sterile trunk of selfishness shall bend
With foliage beauty. From the withered stems
Of claims neglected shall young leaflets burst,
Whose tender buds enfold the promised bloom.
The nipping winds of slander, tempered soft,
Shall in the zephyr's genial breath subside.
Nor storms of angered passions agitate
The tranquil atmosphere; but calm content,
Reward of cheerful industry, with bliss
Enfranchise the world. This boon we crave,
Which in itself Thy other gifts includes—
The means—the end—the aggregate of all!"



SOPHOCLES.

SOPHOCLES, the son of Sophilus, was born at "Chalky Colonus," a village of Attica, about 495 B.C. He was of sufficiently good estate to enable him to have the advantage of the most eminent instructors. In music he was the pupil of Lamprus, and Æschylus is said, though on but slender authority, to have been his master in the art of poetry. He was conspicuous for agility and address in those palæstrian exercises then necessary to the complete education of an accomplished citizen. When fifteen years of age he was selected, from his personal beauty, and skill on the lyre, to direct, as Coryphæus, the dance and song with which the Athenian youth greeted the trophy they had set up in Salamis to celebrate their victory over the fleet of Xerxes. His success in lyric composition inspired him with the highest ambition for poetic fame, and he resolved to contend with Æschylus for the first dramatic prize, which he attained by his "Triptolemus," since lost, the second prize being awarded to Æschylus. This was his inauguration in a long career of popular favour and poetic triumphs; twenty times he carried off the first prize, still oftener the second, never the third. During the thirty years that intervene between this his first production, and the "Antigone"—the earliest in date of those that remain to us—the titles are extant of more than as many tragedies attributed to Sophocles. His incessant literary activity is proved by the fact that, by the lowest calculation (that of Broekht), about eighty dramas can be assigned to his authorship, by others one hundred and thirteen. The political importance of the theatre was such that we need not be surprised to see him the colleague of Pericles in the pretorship, and invested with several offices, both civil and military.

Notwithstanding the many traits of corrupt morality, and the maxims of political expediency

with which the unsparing satirists of that age have charged Sophocles, many charitable critics have found reasons which suffice to clear the character of his private life. For from among the aspersions which defame him, in common with all who were sufficiently prominent to be the marks of Euripolis or Aristophanes, there shine out ample instances of patriotism, of a contented disposition, of social generosity, of domestic affection, and of a superiority to jealousy the more remarkable in one so susceptible to applause. Eighty-one of his dramas, including the seven still extant, were written after his 64th year; the last, and perhaps the greatest, the "Œdipus Coloneus," when in his 88th year. On this account Cicero has cited him as an example that genius and memory may be retained in extreme old age.

When Iophon (his son by his first wife, Nicostate), jealous of the partiality of Sophocles for a grandson by a second wife, Theoris, attempted to seize the property of his father, on the plea of his insanity, Sophocles, in proof that he retained his reason, read before the phrators that pastoral chorus from his last work, just then finished, in which he celebrates the beauty of his birthplace. The enraptured judges immediately dismissed the cause. Iophon (says Lucian) was solemnly declared mad for having brought so impossible a charge, and Sophocles was borne home in triumph by the people.

It was shortly after this, that, overcome, as some historians relate, by excess of joy, he died, 406 B.C.

He established several great and interesting changes in the structure and presentation of the drama; among which are the introduction of a third actor on the stage—of a more intimate connexion between the chorus and the plot—and of a better contrivance of mechanical effects. Independently of these, his sudden and sustained precedence of his rivals is owing to the more human interest of his characters—to his more artistic development of incident—to his unflinching harmony and majesty of diction—to his freedom from the immorality of Euripides, and the withering fatalism of his reputed master—and to that sacred tenderness, and almost Christian purity of sentiment, that won from Cicero the epithet of "Divine."

Miscellaneous.

The honour of labour and the rewards of labour ought to be equal to all. All labour is in itself honourable, and must be regarded as such. Every honest labourer must be honoured. The principle of equality must govern in society. Man must become just and good through a just and good mode of treatment. Good must call forth good. This reminds me of that beautiful Swedish legend of the middle ages, about the youth who was changed by a witch into a werewolf, but who, at the sound of his Christian name, spoken by a loving voice, would recover his original shape.—*Fred. Bremer, translated by Mary Howitt.*

Every human being must be strictly true to his own individuality; must stand alone with God, and from this innermost point of view must act alone conformably to his own conscientious convictions. There is no virtue peculiar to the one sex which is not also a virtue in the other. Man must in morals and conduct come up to the purity of woman. Woman must possess the means of the highest development of which her nature is capable. She must equally with man have the opportunity of cultivating and developing her intellect. She must possess the same rights in her endeavours after freedom and happiness as man.—*Fred. Bremer, translated by Mary Howitt.*

The farm of Cassius M. Clay, the well-known American abolitionist, who emancipated his slaves eight years ago, is now yielding him handsome returns, whereas it used to run him in debt.

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The grand memorial in honour of the first President of the Republic in Washington proceeds apace. It is now 150 feet high, or rather more than a fourth of the proposed height. Since the works were actually commenced, it appears to have been discovered that the monument will stand exactly in the centre of "the ten miles square."

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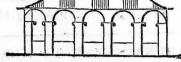
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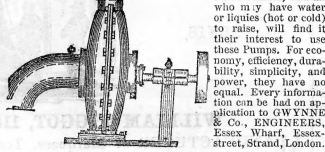


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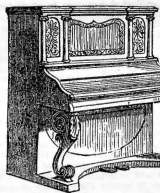
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